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587 Among the Isneg, widowers rarely remain in that state for any
888 length of time, and they never fail to find somebody to share their
887 home for the rest of their days. The same may be said in general
171 with reference to young widows. An elderly widow, on the contrary, is not always so anxious to contract again the bonds of matrimony, but she will not be the less respected for that. Among the Bontok Igorot, a miserable hut, much poorer even than their ordinary dwellings, is built apart from the rest for a childless old widow, and there she lives practically abandoned by everybody. Such things do not happen in the Isneg country: the old women never fail to find somebody who is willing to give them shelter; they are as much respected as anybody else, and if they happen to be shamanesses, even more than the rest. Divorced persons are in the same condition as widows and widowers as far as the question of remarriage is concerned.

765 Widows and widowers, or polygamous husbands who mourn the
587 death of one of their wives, are forbidden to remarry as long as they wear their mourning weeds, and it is only after the ceremony connected with their change of garments that they are again free in this respect.

5. *Divorce*

586 Much has been said already about questions related to divorce,
684 and I shall not repeat it here. The statement has also been made and the evidence therefor given that, among the Isneg, the absence of children is not a reason for divorce, while the contrary is true with almost all other natives of the Mountain Province, among whom the lack of children is the chief reason for permanent separation with subsequent freedom to marry somebody else.

Among the Isneg the general rule is that people marry and live together maritally until the end of their days; nevertheless divorce is far from being infrequent. The following are the most important reasons for dissolution of the marriage relation:

By the husband:

586 1. Adultery of the woman. Among the Isneg an unfaithful wife is
684 not readily forgiven, and a young husband rarely fails to watch his
837 wife if he has some solid ground for suspecting her fidelity.

586 2. Habitual laziness. At the time of his marriage, an Isneg man
684 is far from expecting to have to do most of the work himself, as the
461 division of labor is ruled by custom, and the share of the women is very considerable, as has been stated in the preceding pages. Be-

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776 764 *Ruńdd:* a spirit who invariably approaches the house at the death of one of its inmates. He looks like a big tree, and at his arrival the whole house shakes.

Xánat: a kind of giant who is to be seen roaming around, either at the house of a dead person, or along some road leading to it.

Tuktukkál: a whole swarm of spirits who come to mourn and weep at the house of a dead person, especially if the latter is a child.

[857 753] The Isneg strictly forbid all children to play noisily anywhere in the settlement where an *innát* is awaiting burial; if any youngster should disobey this injunction, he would invariably become afflicted with *bońkál* (wens).

765 A person who arrives from some other agglomeration bringing in a new jar at the time a corpse is present in one of the houses, may be sure not to be able to enjoy the use of his jar for a long time: the latter is *ma-dammán*.

764 As has been stated previously, the body has to be watched night and day. At night, when most of the mourners are sleeping, from one to three persons must always remain awake, and when the latter feel very sleepy, others must take their place, lest the punishment which has already been referred to be meted out to one of their number.

In case the deceased is a married man, the widow (*bálo*) has to stay near the corpse of her husband, as soon as the body has been dressed and placed in the required position, and she has to remain there until one night after burial. For this purpose a diminutive tent (*aróbón*) is put up near the head of the dead person, on the other side of the post, toward the hearth (fig. 3). This *aróbón* usually consists of a couple of boards for the sides and a blanket for the cover, the whole outfit leaning against the wall of the house. Only men take part in fixing the *aróbón*. The widow has to stay inside all the time, she remains invisible, and she neither weeps nor laments, at least not in a loud voice: if she does so, her sobs should remain inaudible or almost so. There she partakes of the food that is pushed in by her relatives, and there she sleeps. Since the *aróbón* is comparatively small, it is quite impossible for her ever to stretch her legs. If she has to go out for some urgent reason, a board is taken out of the wall, which is not at all difficult in Isneg houses, and a ladder is placed against it. As soon as the woman leaves the house through this improvised door, she has to wrap herself up completely in another blanket, and to reenter as soon as possible. In some places she

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If buried under the house, a number of flat pebbles from the river are arranged all around the grave in such a way as to form the figure of a rectangle; the pebbles are stuck in the ground, half-way and are placed erect, but lengthwise, so that the part that protrudes is about one half of the breadth of the pebble, not one half of its greatest length.

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If the body is buried in a common graveyard, a small shed is erected over the tomb. This shed consists of four low posts, which support a sheet of bamboo roofing, more or less slanting to one side. Sometimes, although rarely, the shed is much more elaborate, and, besides four or six posts, there are present two or four tiebeams that connect the posts, and a regular gable roof covered with grass or bamboo; the walls and gables are open to all winds, however, and there is a floor. Once erected, these contrivances are usually left untouched until they fall in and their materials decay. In all probability, this counterpart of a hut is intended to replace the house that in former times always shielded a tomb from the inclemencies of the weather.

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In Bayag, upon the grave of *Butit*, under a shed of the most elaborate type just described, the survivors had placed immediately over the place of the body, and seemingly covering it from head to foot, a contrivance of sticks and laths, which was an almost exact replica of the coffin-shaped device used in Catholic churches at services at which the body is absent. All around this wooden frame, several jars could be found, scattered at random, some of which were standing erect, at the time of my visit, others lying down, a few entire, others partially deteriorated. This is most certainly quite exceptional in Apayaw, as I never saw anything similar in any other graveyard.

3. After Burial till End of Mourning

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When the funeral is over, the participants retire to a place a little distant from the house of the deceased, and from there the male relatives pelt the house with stones (*bumaláw*). This is done in order to drive away the spirits (*Bowá, Wiruér*, etc.) who might be lying in wait at the grave to rob it of its prey. This rite is not dispensed with even though the person be interred in a common graveyard and far away from the house, although in this case it seems to have lost all meaning; but the Isneg stick to their traditions. I confidently expect, however, that very soon they will find another reason for their action, and the throwing of stones will be explained as intended to drive away from the house either all spirits in general,

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765 or some special one in particular, perhaps even the *balaúbáu* of the deceased.

After that everybody goes home and the *tádag* or bier is thrown into the river to the mercy of the current.

At Bayag, a large pebble is brought up from the river and placed in the house on the site till recently occupied by the *inndt*.

[782] Immediately after the burial of a person, a dog, or occasionally a pig, has to be killed, but no invocations, no offerings, no *mazaníto* take place: this is the *attón*. The Isneg call it the share of the deceased; nevertheless the living (anybody except the inmates of the house, to whom it is taboo) are those who consume it. At the same time one or more coconut trees (one at Baliwanan, Dibagat, Magapta, etc.; two at Bayag, etc.; two or three at Bolo, etc.) are cut down: these also are called *attón* and considered as the share of the deceased; their fruits, however, may be consumed, if so desired, by the living, except the owners of the house.

For three consecutive nights, an old woman, who need not necessarily be a shamaness, has to go to the grave every morning and every evening. Once there, she builds a fire (*maxap-apúy*) over the tomb, and laments for some time. The Isneg believe that the spirit *Toxiyón* guards the tomb for the same number of nights and that, after the third one, he leaves it never to come back again.

Should another person die in the settlement within two nights after a funeral, this second one is said to be *meludún*.

From now on it is the duty of the surviving relatives to look after the faithful observation of all taboos connected with the death of a person, and to conduct the mourning that is customary under the circumstances. Taboos and mourning always last until the day of the *obóbāt* or ceremony performed at the putting aside of the mourning apparel. The period of time that elapses between the funeral and the *obóbāt* varies from one month to one year, according to the wishes of the nearest relative of the deceased. From one to two months, however, is the usual period of mourning; but, if the deceased was a married person, the surviving husband or wife may postpone the *obóbāt* ceremony even to the seventh month after his death. A whole year of mourning is rather extraordinary.

And first the *lapát* or taboos.

The first duty that is incumbent on the surviving members of the household is to warn all strangers about the departure from this life of one of their people. Indeed, one of the principal taboos that

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obtain at the death of a person, refers to certain persons or groups of persons entering and in some cases even approaching the house of the deceased. Therefore it is usual among many Isneg to surround the house with a kind of fence, which consists of a few short uprights stuck in the ground, and a couple of strips of bamboo tied to them in such a way as to remain at a respectable distance from one another. This custom is observed at Bólo, Karagawan, Dangla, Nagbabalayan, etc. At the latter place such a fence was erected after the burial of *To-li* (beginning of 1931), but it was gone after the first month. In other settlements, a small bundle of herbs, or of leafy canes or branches, is tied to one of the poles at the entrance of the regular fence that surrounds many houses or groups of houses in Apayaw. Again in some places, a small internode of bamboo (an *ewórăa*, used for a cup in the distribution of *bási*) is tied on top of a bamboo pole stuck in the house yard; this has been met with at Karagawan.

In some settlements, no outsiders, not even any of the neighbors, except the relatives of the deceased person, provided they wear their everyday clothes or their mourning apparel, are allowed to enter the house until the time of the *obóbat*. In others, only persons of the same sex are forbidden access to the house; and in still others, for instance, at Magapta, only adults of both sexes are forbidden to enter the house where an adult has died, while only children are refused entrance into the house where a child died.

In most places, no children are allowed to enter the house where an *inadt* is still left unburied; in others, they are not allowed to do so, even after burial, in which case this taboo lasts until the time of the *obóbat*.

People in festive attire are strictly forbidden, not only to enter, but even to pass near, the house of a deceased person, until the celebration of the *obóbat* ceremony: this custom obtains all over Apayaw.

The most important taboos connected with the death of a person are undoubtedly those which the Isneg observe when they *manúgabi* and *magló*.

Manúgabi, which means "to abstain from rice and taro (*sinóy*)", is practised by widows all over Apayaw, almost universally by widowers, and also in many instances by those relatives who wear mourning and want to show their esteem for the deceased. It lasts till the time of the *obóbat*. Rice and taro are said to be the food of the dead for the time being and, in the meanwhile, the living have to content themselves with corn, sweet potatoes, yams and so on. I know a com-

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765 775 262 paratively young woman living at Bayag and called *Dariká*, who has not eaten rice and taro for four consecutive years, and at the present time (March, 1931) she still *maúggabi*. The reason is that she has had to mourn successively her husband and several other members of her family. She stated to me that she had completely forgotten the taste of rice. After the *obóbāt*, when the prohibition is lifted, these persons always mix a few *awát* herbs with the rice they are cooking for their first meal, and they consume the *awát* together with the rest. For a month afterwards, they also usually abstain from corn, yams and sweet potatoes.

765 *Maglá:* this consists in abstaining from the use of anything of which the deceased was particularly fond, and may be practised by anybody who wants to show his esteem for the person in question. The purpose of the Isneg is to leave the use of these things to the person who went to the realm of the dead, and this abstinence may be protracted for many years, although it usually stops at the *obóbāt*. So, if the deceased was fond of yams, sugar, etc., the mourners abstain from eating these articles of food; if he was a great smoker, they forego the use of tobacco; if he was a drunkard, they stop drinking *bási;* if he was accustomed to make much ado about his apparel, they wear nothing but a G-string and a headband. I have known a man who drank no water, but only coconut milk and so forth, because his deceased father was wont to drink much water. While I am writing these lines, there is a man in the house who uses absolutely no salt with any of his meals; he wishes to reserve it for his deceased brother who was exceedingly fond of much-salted food. If the deceased liked to play the *balikiń* or nose flute, such instruments are left aside for the time being. If the woman for whom they mourn was a good *oritáń* (native guitar) player, the mourners give up playing that instrument; and so on.

765 523 193 It should be noted in this connection that the Isneg also understand the meaning of a souvenir or keepsake. If the deceased had made something nice or had a trinket or instrument which he valued very highly, the survivors take those things to themselves as *panamdammán* (something used to remember or to think about somebody; from the stem *damdám*, "thinking", the prefix *pań*, *ń* of the prefix and *d* of the stem being combined into *n*, and the suffix *ān*) or *pagsinsinnán* (something used to see or to look at somebody; from the stem *sińán*, "seeing", reduplicated and syncopated into *sinsiń*, the prefix *pag* and the suffix *ān*).

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After the death of one of their relatives, the Isneg also *lapatán* or taboo some of the coconut trees that belonged to the deceased. Such trees are easily recognizable, as one always finds a certain quantity of strips of bamboo or of thorny branches or of both, tied all around the tree, at the height of one's shoulders. I know of a couple of Iloko teachers who, knowing nothing about this custom, climbed a tabooed coconut tree, in order to drop down some of the fruits and eat them; unfortunately they were caught by the owners and got free only after the payment of a heavy fine. If they had been natives of the district, they would not have escaped so easily, although I doubt very much if an Isneg would ever dare break such a taboo.

Coconuts that have been gathered at the time of the owner's death are also declared taboo, and nobody is allowed to partake of them until the time of the *obóbāt;* if no such ceremony takes place (which must be a rare contingency) the fruits are left to decay. At the time of the *obóbāt*, however, they are declared *inúkas* or free, and everybody is allowed to consume them.

The following are the *lapāt* or taboos that have to do with fishing:

1. It is usually forbidden to catch fish in that part of the river or brook that passes near the settlement in which a person died. This taboo is lifted only at the time of the *obóbāt*. The tabooed section, which is said to be *mabalsiyán*, is marked off at both ends by green leafy canes of bamboo grass (Miscanthus sinensis) stuck in the bottom of the river or brook.

2. If the relatives of the deceased claim the exclusive right of fishing in a certain part of a river or brook, this section or *anáwań* remains tabooed until the *obóbāt* or completion of the mourning period.

It is forbidden to work on two days, namely on the second day after the funeral, the *taribukáy*, and on the day following the *obóbāt* ceremony. This obligatory rest is called *úlin*, and any work done on such a day is considered useless and inevitably subject to being completely spoiled.

A widow or widower is forbidden to visit the relatives of the deceased husband or wife for the whole period that elapses between burial and *obóbāt*. Infringement of this taboo would cause the whole body of the culprit to swell up. The same punishment would be inflicted on a widow or widower who would dare eat mushrooms (*óoń*) or *úbud* (young shoots of some palm trees, as the *aníhoń* or fishtail palm, etc.).

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765 Widows and widowers are not allowed to take a bath as long as
515 they have to wear their mourning apparel, and, in some settlements, for instance at Karagawan, they are not even allowed to cross a stream.

765 It goes without saying that many of the taboos described above are nothing but signs of mourning; nevertheless there are other tokens that are more clearly and exclusively (at least in our own eyes) distinctive characteristics of the sorrow that affects man when he suffers some bereavement.

And first as to mourning apparel.

765 As soon as the body is interred, the nearest relative or relatives
292 don their mourning apparel, they *magwáis*. Widows and widowers are of course obliged to do so by custom; for the others, everything depends on their esteem for the deceased. At the death of some persons a whole lot of people wear mourning, while others are barely mourned by a single relative. At any rate, mourning apparel (*kólmót* or *pusá-;* the term *kolmót* more especially refers to men's mourning apparel, while *pusá-* is almost exclusively used for women's mourning apparel; *napusá-* also means "white") once put on has to be worn all the time until the *obóbat*. In Apayaw the color is white, and nice clothes are taboo. All mourners, men and women alike, wear a white headband (*ábal;* pronounced *kábal* at Bolo), which consists in an *inarosó* at Bolo; *arinosó*, at Bayag; *rinosó*, at Dangla), a comparatively narrow strip of bark, mostly taken from the *taudáw* tree and especially prepared for the purpose. If the persons in question also abstain from rice and taro (*mañgabí*), they wear, besides the headband just mentioned, a kind of neckcloth, which is just a second *inarosó*, worn around the neck and left loose in front.

765 For many days after the burial of a near relative, the mourners
201 go every morning to weep at the tomb of their loved one, be it a husband or wife, a father or mother, or a much beloved child, brother or sister. After *Mámaw*'s husband had been buried at Nagbabalayan (beginning of 1926), the widow could be seen every morning, carrying her babe and accompanied by her grown-up son, silently directing her steps toward the graveyard. Once there both the widow and her son would squat down in the immediate proximity of the tomb and weep unceasingly for a considerable period of time, low murmurings and subdued sobs being the only audible manifestations of their grief. While doing so, they usually rested the right elbow on the right knee and extended the right hand over the eyebrows touching the fore-

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head. In February 1929, a man from Aputan had come home from a distant town to find his wife dead and buried. One day, when I was visiting the place, a few days afterwards, I saw him come back from his work some time before noon, and walk toward the cemetery, which was situated at a little distance from the settlement. While on his way, he wept and lamented in a loud voice. After he had reached the tomb of his wife, I could still distinctly hear him lamenting and crying intermittently for about half an hour. The neighbors told me that this had been repeated every day since he came back home and that the same scene would probably be enacted in the same way for several days to come.

And so we reach the close of this most important period, namely the *oboobat* ceremony which ends mourning once for all. Indeed after the *oboobat* all taboos cease, *lapat* (tabooed) coconuts have been freed (*inukas*), all signs of mourning are gone, and if some of the relatives are not yet prepared to forget the deceased, they merely resort to *magló* in order to continue to show their undying love.

During the *oboobat*, pigs are usually offered in sacrifice, while the *maxanito* is performed by the shamaness, who at the time is supposed to be obsessed by the spirit or *kadudawá* of the deceased. The deceased, through her mouth, generally voices all his grievances against the living, whether they be present or absent, and insists on all his dues being rendered him. Nevertheless, if no pigs are killed and a dog is the only animal to be offered in sacrifice, no *maxanito* takes place.

About the middle of the ceremony, after the killing of the dog, either before or after eating, the mourners proceed to change their apparel, they *magba-bat*. If the deceased was a married person, it is the duty of one of the male relatives, either of the husband or of the wife (no matter which of the two departed this life), to give new clothes and a string of beads to the surviving widow or widower. As soon as the said male relative (*mama-bat*) has handed the new clothes to the survivor, the latter leaves the group and goes into some corner of the house in order to change his or her apparel, which action is always accompanied by a fresh outburst of grief and loud lamentations on his or her part. After the brand-new garments have been donned, he or she again joins the company, and is adorned by the *mama-bat* in person with the string of beads he has brought for the purpose.

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765 The next day a general rest (*ńilin*) is proclaimed all through the settlement, and after that, except for those who practised *mañgabi* 527 and usually abstain from corn, yams and sweet potatoes for a month or so, and except for those who insist on continuing to *magló*, every- 769 body again leads his customary easy-going life, just as if nothing had happened, while the grave is forgotten together with its occupant, and the temporary hut is not cared for any more. This hut falls down and its materials decay within a comparatively short time.

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In case you are mourning a member of your household who died at reaping time, you must reserve the *tagăytáy* (Bayag pronunciation) for him, before you begin to harvest your fields in earnest. The *tagăytáy* consists of four very small bundles of palay, not thicker than one's finger, that have to be placed near the *sizăy*, at the outside.

When rice pudding is offered to the spirits at the beginning of the harvest, the following prayers (*pispísi-*) may be recited:

Ne uwámo ńa dadam-án ta umadăyyóka (Here, this is yours, Dadam-an,[45] so that you go away).

Ne uwámo ńa napiyá ńa anito ta umáńnă- sidúńăn (Here, this is yours, good spirit, so that you come under my house [to help me]).

Ne uwámo ńa naggupán ka laxíma ta umadăyyóka (Here, this is yours, you who use a *laxíma*-pot[46] for a plate, so that you go away).

Ne uwámo naggupán ka rusúd ta umadăyyóka (Here, this is yours, you who use a *rusúd*-pot[47] for a plate, so that you go away).

Ne uwámo naggupán ka amotó ta umadăyyóka (Here, this is yours, you who use an *amotó*-jar[48] for a plate, so that you go away).

Ne uwámo naggupán ka báńa ta umadăyyóka (Here, this is yours, you who use a *báńa*-jar[49] for a plate, so that you go away).

Ne uwámo naggupán ka xituldán ta umadăyyóka (Here, this is yours, you who use a *xituldán*-pot[50] for a plate, so that you go away).

Ne uwámo naggupán ka táxo- ta umadăyyóka (Here, this is yours, you who use a coconut shell for a plate, so that you go away).

Ne uwámo naggupán ka duyát ta umadăyyóka (Here, this is yours, you who use a wooden basin for a plate, so that you go away).

Ne uwámo naggupán ka dońdóń ta umadăyyóka (Here, this is yours, you who use a *dońdóń*-jar[51] for a plate, so that you go away).

[45] *Dadam-án* also means: doorsill. *Dadam-án* here is the spirit who resides at the doorsill, just above the ladder.

[46] The *laxíma* is a small iron pot with a round bottom (not flat), used in the kitchen.

[47] The *rusúd* is a large iron pot with a round bottom, used for boiling the juice of the sugar cane.

[48] The *amotó* is a jar of earthenware, used for holding drinking water.

[49] The *báńa* is a jar of earthenware, used for cooking rice, etc.

[50] The *xituldán* is a rather large iron pot with a round bottom, used for preparing *básI*-beer, etc. The *xituldán* is larger than the *laxíma*, but smaller than the *rusúd*. All three have the same shape; the *laxíma* has a round iron handle, the other two have none.

[51] The *dońdóń* is a large jar of earthenware, used for cooking rice, etc., mostly when there is a feast.

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243 peel, to take off the skin"), the ear is stripped, and the silk (*buybúy*) is removed.

Women carry corn in baskets; men carry it on poles: to do this, they usually bind the ears in bundles of ten by means of the dried husks, leaving the stripped ears dangling underneath.

Aúrabón is stuck in one of the bunches of corn ears, at the place where they have been garnered, in order to cause the supply to last long. *Anrabón* is a variant of *taxaúrabón*: this herb is used in rice granaries for the same purpose.

Of all the varieties of corn known to the Isneg, the most remarkable is the *simtó- ballít* (literally: bill of the *ballít*-bird), whose ears grow at the top of the stalk (not at the side), and whose small grains are of a very dark purple hue. It is eaten especially by people who *maúgabí*, that is, who are in mourning and to whom rice is taboo. [265]

Whenever the Isneg need corn, either to feed the chickens or to prepare corn meal for themselves, they shell it (*magburá-*) with the fingers and throw away the cobs (*ákal*) together with the dry husks that remain attached to them.

2. TARO

244 Taro or *siwáy* (Colocasia esculentum, [L.] Schott.) is extensively cultivated by the Isneg. Besides the rhizome and the petioles (*pólon*), which are eaten all over the Philippines, the Isneg also consume the blades of the leaves (*atáú*: entire leaf) of most all varieties raised by them. The inflorescence and the rootlets (*rámút*; also said of the roots of tubers: sweet potatoes, etc.) are the only parts of the taro that are useless.

The leaf blades are usually cut into shreds and cooked in bamboo tubes placed over the fire, where they are crushed with a pestle, together with chile: this dish, called *sinursúr*, is the specialty of Apayaw.

To plant taro (*magtuwáy*), the woman uses the *paló-* (hoe), the *saguwá-* (dibble) or a special dibble called *itutuná-* or *intutuná-*, which consists of a very thick (sometimes up to four inches in diameter), long (sometimes up to two yards) and sharp stick of any kind of hard wood. The latter is also used for transplanting tobacco seedlings and for planting sugar cane, sweet potatoes, yams, etc. She digs or bores a comparatively large hole in the ground and inserts (*sulsúlán*) a *xábit*, which consists of a shoot to which the upper part of the rhizome, cut off from the rest, is left attached. Besides *xábit* suckers or *ároy*

the body of the wife or husband as he lies beside the corpse. Then the relatives vie with each other in geting the fluid and rubbing it over their bodies. This will influence the dead to request for them from the ancestral spirits, longer lives and healthier bodies. 764

When the time for burial arrives, the corpse, dressed in its best clothes, is laid in a wooden coffin. With it may be placed food, *buyo*, and weapons for the use of spirit of the dead. As the coffin is carried along to the place of burial, grains of rice may be scattered along the way. The coffin is usually placed in an excavation about five feet deep either under the house or under the granary. With the corpse are buried baskets and other articles, depending on the wealth of the family. A small shelter is built over the grave if it is not otherwise shaded: for the dead must be protected from the heat. Then the burial service, pronounced in the ancient cadence, is said.

Some people bury their dead under huge rocks or in caves. After a time, when only the bones remain, they are collected, placed in a small box, and put in the granary.

Following the burial, the relatives, if they are wealthy, return to the house and continue the merry-making. They may also play games. One game, *bisnag*, is a contest in which the boys take turns slapping each other's bare thighs with their hands. The loser is the one who cannot stand the pain any more and gives up. 765 526

On the third night after burial the spirit of the dead comes out of the grave and wanders around. It is sometimes seen. The bereaved husband or wife 765 [775]

765 The bereaved husband or wife
515 must continue in mourning during several months even up to a year, according to the time set by the relatives of the deceased. He must wear white cothes and cannot take a bath nor eat rice during that time.

When the time of mourning is over, a smaller *callas* is held. Only then can the bereaved husband or wife remove his white clothes, take a bath, and don his usual garments. His mourning has changed into happiness again.

000 Thus life has been going on and on through the centuries in the lovely land of Apayao.

PUZZLES

524 I. An enchanted tree grows on the bank of the river.
539 During the day time, it stands straight toward the sky; but when the night comes, it lies flat and blocks the river, rendering it impassable to any boatman. However, a certain boatman did pass. How did he manage it?

SOLUTION: He made a great fire of leaves there so that the enchanted tree thought that day had come and it stood up. The boatman then poled with all his might and was able to pass safely.

II. There were three carabaos on one side of the river, but no grass; so they wanted to cross to the other side. However, there was a crocodile who promised to eat the one female carabao. What did the two male carabaos do to save the female carabao from the hungry crocodile?

SOLUTION: The male carabao went first; the female seized its tail in her mouth. The crocodile waited, of